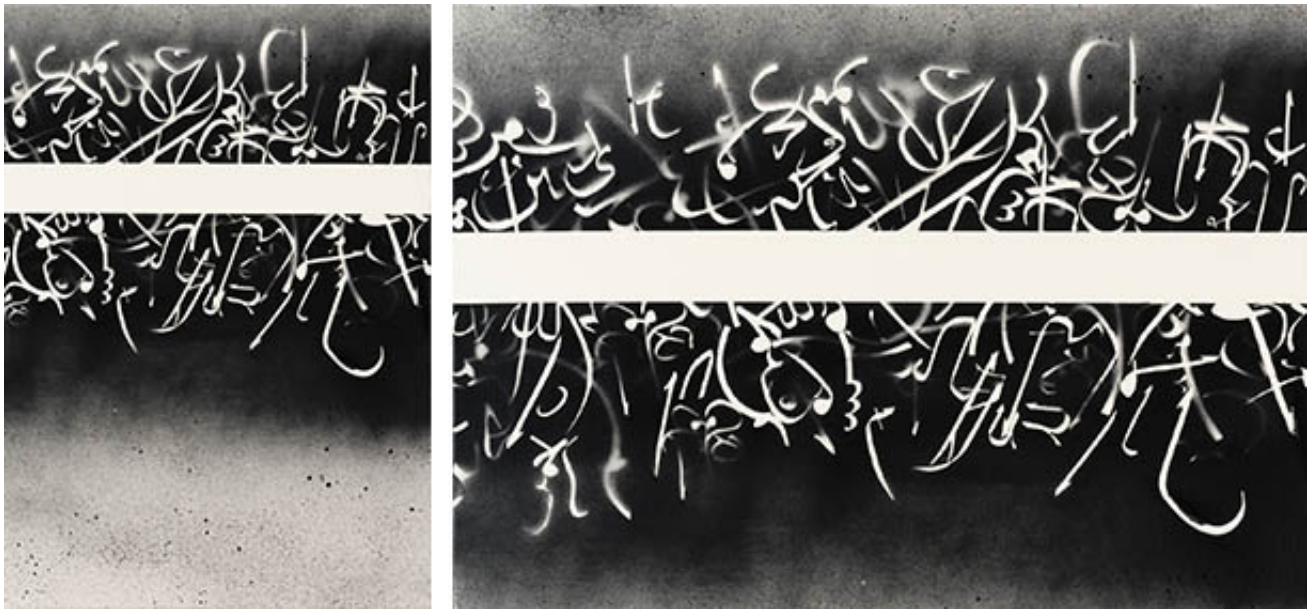
12. | Calligraphy of Fire



2017, series of 4 canvas, spray, 61 x 61 cm each one.
Courtesy of the artist and Art Front Gallery, Tokyo.

Peinture noire au spray sur canevas, la série « Calligraphie de feu » fait surgir des motifs calligraphiques arabes blancs sur un fond noir comme incandescents, source d'une lumière vive ou étincelles produites par la mèche de quelques engins pyrotechniques. L'œuvre fait partie des recherches menées par mounir fatmi sur le langage en lien avec la naissance des significations, des idées, des idéologies, des mouvements sociaux et politiques. Le langage est une préoccupation centrale des œuvres de l'artiste. Ces dernières mettent en jeu le signe linguistique et étudient les conditions d'apparition de la pensée critique et autonome, délivrée des idéologies et des dogmes religieux.

Pour la réalisation de cette série de peintures « Calligraphie de feu », mounir fatmi s'inspire de la conception virale du langage de William Burroughs exprimée en ces termes : « Language is a virus from outer space »(phrase qui définit la langue comme une puissance extérieure aux individus, susceptible de les travailler de l'intérieur), mais également du « cut-up » développé par Brion Gysin, technique qui consiste à fragmenter un texte et à réorganiser les fragments afin de produire un nouveau texte. Cette technique a d'ailleurs été appliquée par Brion Gysin à la calligraphie arabe : les dessins de la série des « Chansons de Marrakech » mettent ainsi en avant les propriétés rythmiques du signe linguistique. Reprise à son compte par Mounir Fatmi, la technique du cut-up prend, au sein de son univers artistique et en lien avec ses préoccupations, un sens différent et s'apparente à une stratégie artistique qu'il nomme « réalignement de l'objet » : le matériau linguistique est extrait de son milieu d'origine, détaché de son contexte religieux et rendu à son autonomie, à sa liberté et à son pouvoir critique.

Made with black spray paint on canvas, the series *Calligraphy of Fire* shows white motifs of Arab calligraphy appearing as if from nowhere against a black background, appearing to be incandescent, a source of bright light or sparks produced by the wick of some pyrotechnic device. The work is part of mounir fatmi's research on language, in particular regarding the birth of meanings, ideas, ideologies and social and political movements. Language is a major preoccupation in the artist's work. It often puts the linguistic sign in the spotlight and studies the conditions in which critical and autonomous thought free from ideology and religious dogma can appear.

To create the series of paintings *Calligraphy of Fire*, mounir fatmi took inspiration from William Burroughs' viral conception of language expressed in these terms: "Language is a virus from outer space" – a sentence that equates languages to a force that is outside individuals and capable of changing them from the inside – but also from the technique of "cut-up" developed by Brion Gysin, which consists in fragmenting a text and reorganizing its pieces in order to produce a new text. This technique was actually applied by Brion Gysin to Arab calligraphy: his drawings from the series "Songs of Marrakech" thus underline the rhythmical properties of the linguistic sign. As used by mounir fatmi, within his artistic universe and related to his preoccupations, the technique of cut-up takes on a new meaning and becomes an artistic strategy he calls "object realignment": the linguistic material is removed from its original environment, detached from its religious context and given back its autonomy, freedom and critical power.

The hybridization of techniques taken from contemporary art

L'hybridation des techniques de l'art contemporain et de l'artisanat traditionnel qui s'opère avec la série de peintures « Calligraphie de feu » constitue un hommage à la rencontre. mounir fatmi fait la connaissance de Paul Bowles à Tanger dans ses années de formation artistique et découvre les auteurs de la Beat Generation. L'événement est décisif. Les interactions culturelles se retrouvent au centre de ses préoccupations artistiques, comme la condition même de la création et du renouvellement des idées.

Les œuvres de mounir fatmi relèvent d'un art de confrontation des idées. Cette série évolutive de peintures inspirées de la rencontre entre la calligraphie arabe et japonaise, a été réalisé pendant un séjour à Tokyo dans une suite de toile en grand format en preparation. « Calligraphie de feu » associe minimalisme et dramatisation de la représentation et exprime un suspens, une attente : l'urgence de libérer le langage et la pensée.

Studio Fatmi, Juillet 2019.

and traditional craft that happens in the series of paintings Calligraphy of Fire constitutes a tribute to encounters. mounir fatmi met Paul Bowles in Tangiers during his years of artistic training and discovered the writers of the Beat Generation. This was a decisive event. Cultural interactions are at the heart of his artistic preoccupations, as the condition for creation itself and for the renewal of ideas.

mounir fatmi's works are akin to an art of the confrontation of ideas. This evolving series of paintings inspired by the encounter between Arab and Japanese calligraphy was created during a sojourn in Tokyo, on large pieces of fabric in preparation. *Calligraphy of Fire* combines minimalism and the dramatization of representation and expresses a suspense, an expectation: the urgency to set language and thought free.

Studio Fatmi, July 2019.

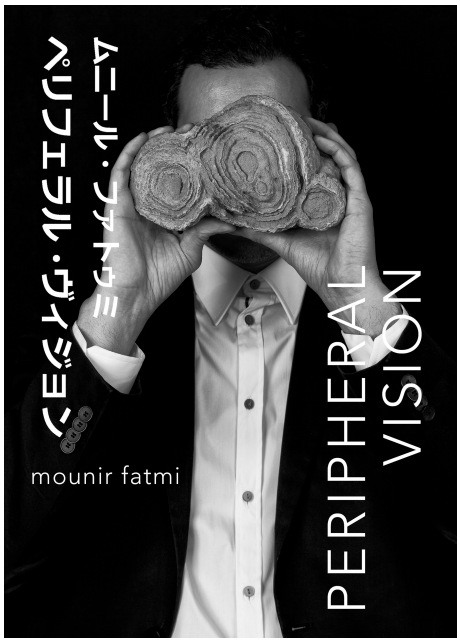
" The work is part of mounir fatmi's research on language, in particular regarding the birth of meanings, ideas, ideologies and social and political movements. Language is a major preoccupation in the artist's work. "

Studio Fatmi, July 2019

exhibitions:

2017

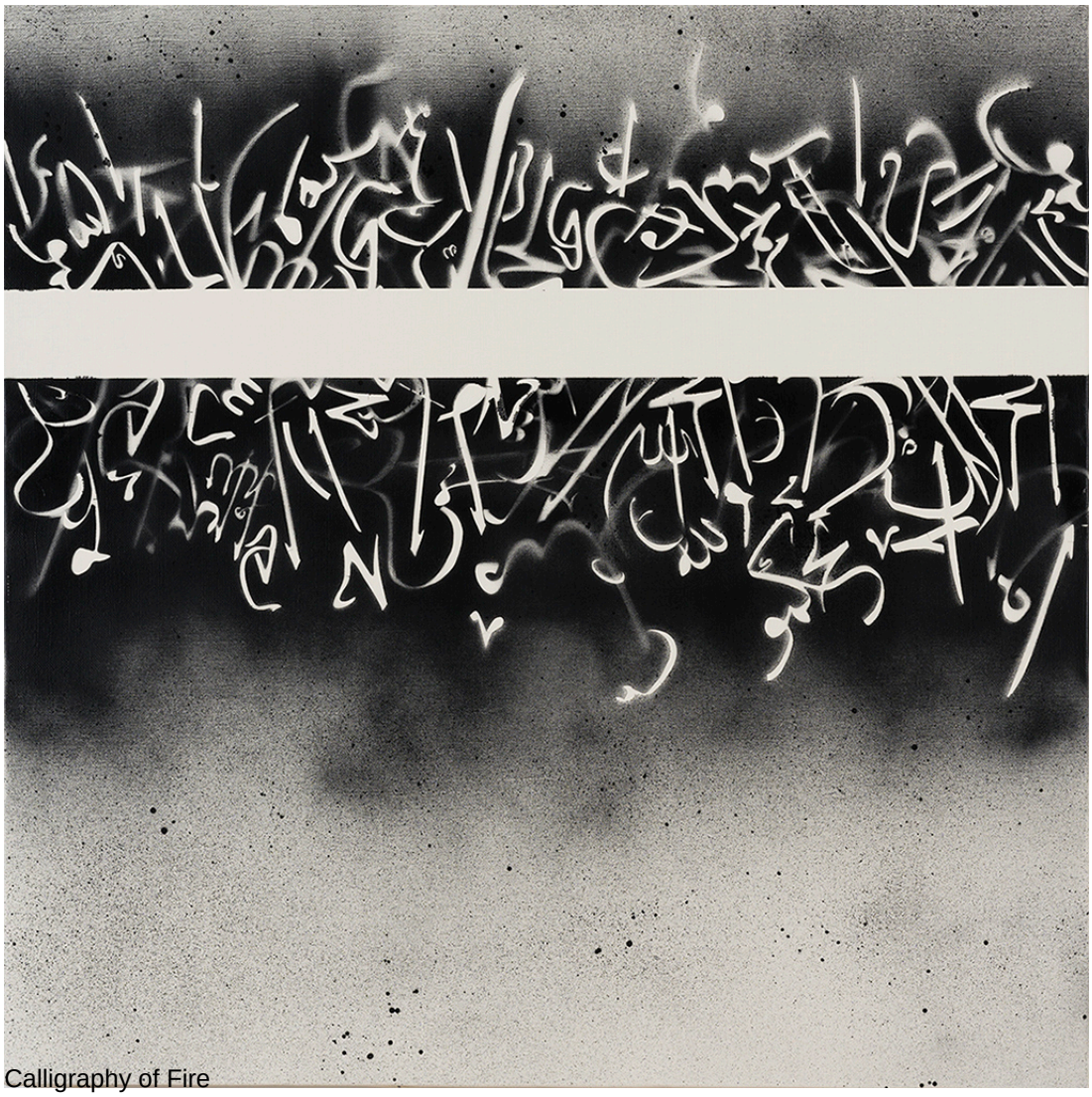
Peripheral Vision - Art Front Gallery - Solo show



Peripheral Vision, SF Publishing, 2020

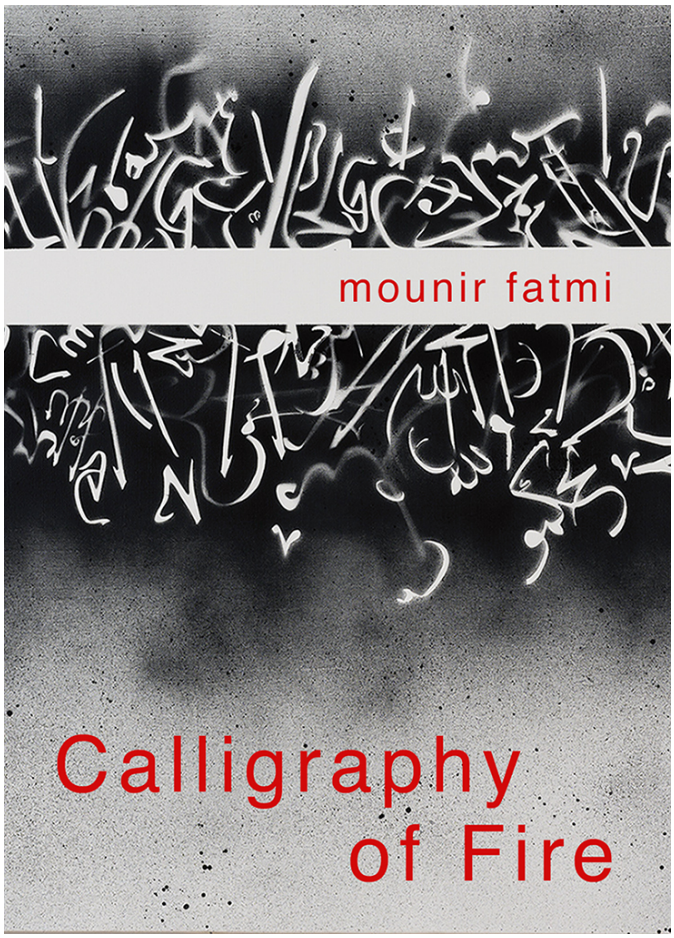
mounir fatmi can be called a storyteller in many, varied materials and in a truly liberated manner. This solo show by mounir fatmi uses the limited space of the gallery to give a symbolic glance into his diverse modes of expression.

Fumio Nanjo, Director at Mori Art Museum



Calligraphy of Fire

The work is part of mounir fatmi’s research on language, in particular regarding the birth of meanings, ideas, ideologies and social and political movements. Language is a major preoccupation in the artist’s work. It often puts the linguistic sign in the spotlight and studies the conditions in which critical and autonomous thought free from ideology and religious dogma can appear.


mounir fatmi
Calligraphy
of Fire

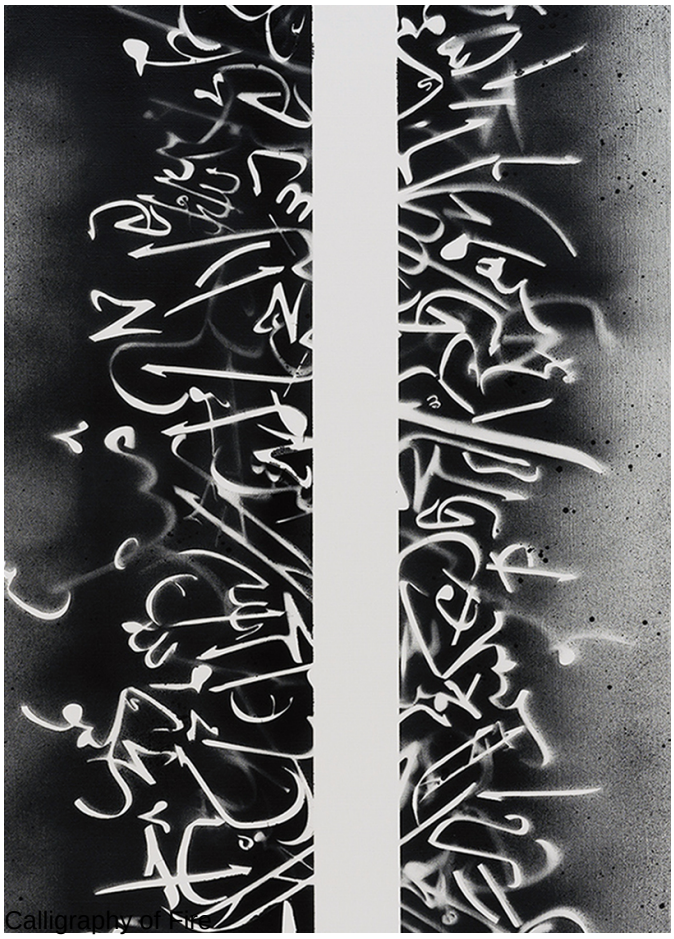


Calligraphy of Fire

The hybridization of techniques taken from contemporary art and traditional craft that happens in the series of paintings Calligraphy of Fire constitutes a tribute to encounters.

Calligraphy of Fire

mounir fatmi met Paul Bowles in Tangiers during his years of artistic training and discovered the writers of the Beat Generation. This was a decisive event. Cultural interactions are at the heart of his artistic preoccupations, as the condition for creation itself and for the renewal of ideas.



Calligraphy of Fire

This evolving series of paintings inspired by the encounter between Arab and Japanese calligraphy was created during a sojourn in Tokyo, on large pieces of fabric in preparation. Calligraphy of Fire combines minimalism and the dramatization of representation and expresses a suspense, an expectation: the urgency to set language and thought free.